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sunshine blind  
front line assembly  
here we burn  
faith & disease

FALL 1996 #1  
\$3.50

digital spiritual conceptual

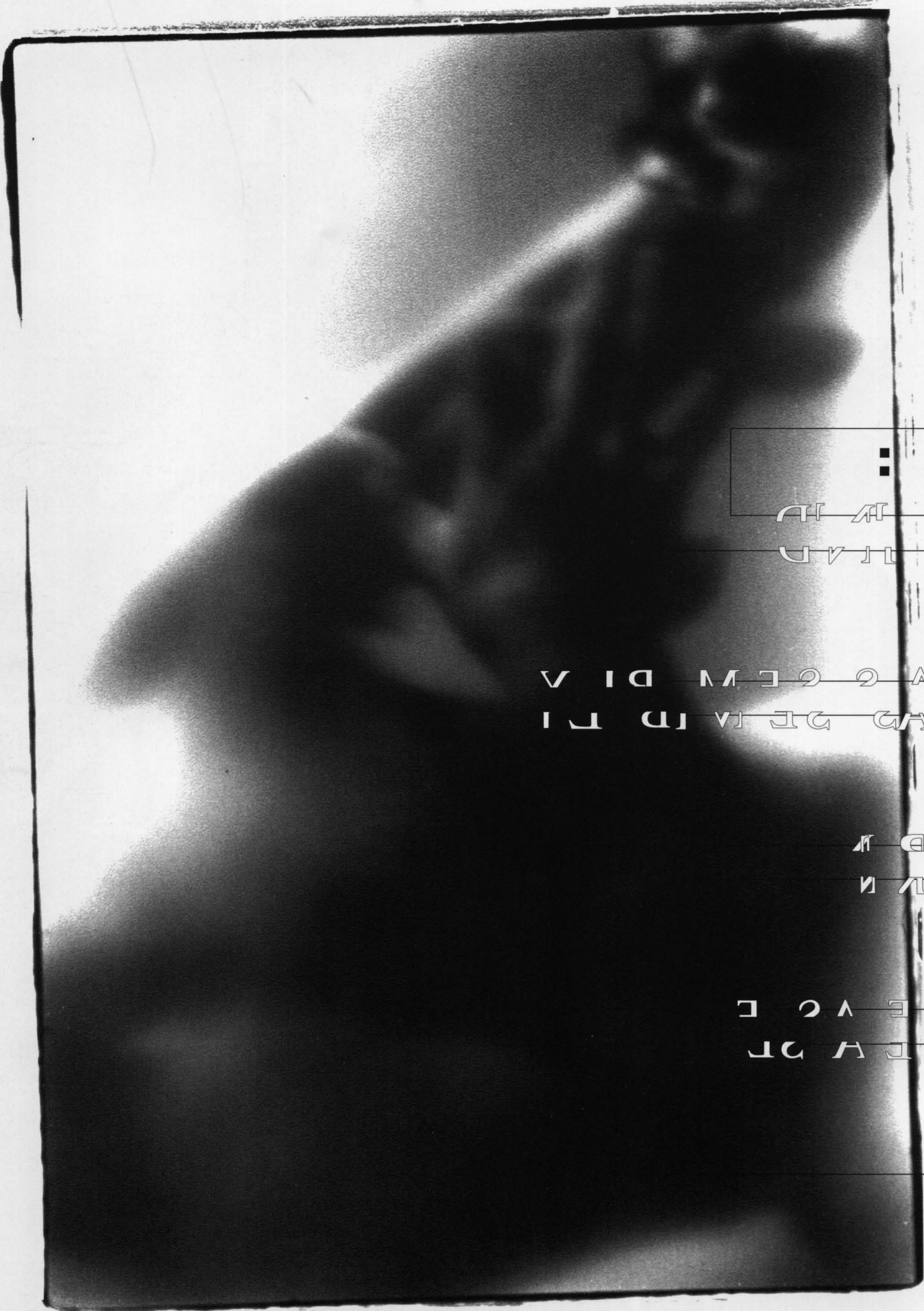
# OUTBURN

FALL 1996 #1  
\$3.50



digital  
spiritual  
conceptual

+ reviews



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"There's no set gestation period for CDs."

-sunshine blind

"I have no friends just a lot of keyboards"

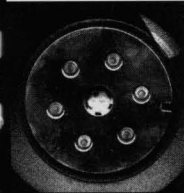
-front line assembly

"We're giving ourselves a broad spectrum  
of toys that we can play with."

-here we burn

"It's always the emotionally scarred  
individuals who make the most  
interesting music."

-faith & disease



A special thanks and  
appreciation to all the  
bands, record labels,  
and individuals whose  
support has made this  
first issue possible.

- O & R

i n t e r v i e w s

# c o n t a i n s :

## CONTENT

written & produced by: Octavia

## CONTEXT

visual mix & engineering by: rodent EK

### Contributing Photographers:

Randy Yau (front cover & reviews)

Stephanie Dean (inside front cover)

### Band Photos:

Sunshine Blind: Darcene

Front Line Assembly: Metropolis Records

Here We Burn: Kimberly Foster

Faith & Disease: Alissa Stevens, T. Campobello

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In the Temple: a gothic, dark industrial,  
and ethereal radio program on  
KCPR San Luis Obispo 91.3 FM

### CONTACT / CONTRIBUTE / CORRESPOND

OUTBURN

PO Box 66119

Los Angeles, CA 90066-0119

email: outburn@cogent.net

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S U N S H I N E B L I N D

F R O N T L I N E A S S E M B L Y

H E R E W E B U R N

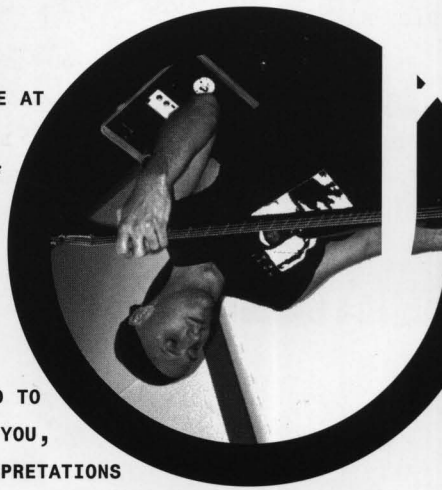
F A I T H & D I S E A S E

r e v i e w s



WHAT DO YOU GET WHEN YOU MIX CAROLINE (THE HUMOROUS AND CREATIVE VOCALIST), CWHK (THE SOFT SPOKEN YET CUTTINGLY WITTY GUITAR PLAYER) AND JT (THE GENUINELY FRIENDLY SKATEBOARDING CHAMPION) WITH A PINCH OF GREAT CHEMISTRY?  
SUNSHINE BLIND BRILLIANCE.

SEVERAL YEARS AGO, I FOUND SUNSHINE BLIND'S DEMO TAPE AT A HOLLYWOOD RECORD STORE AND FELL IN LOVE WITH THE BAND. THEIR MUSIC COMBINES THE TRADITIONAL ELEMENTS OF DARK GUITAR, POUNDING BASS, AND DRUM MACHINE FOUND IN GOTHIC ROCK, WITH THE MORE ATMOSPHERIC AND WORLDLY ASPECTS FOUND IN ETHEREAL MUSIC. CAROLINE'S MELODIC YET GRITTY VOCALS COMBINED WITH STORY-LIKE LYRICS COME ACROSS AS UNIQUE, BEAUTIFUL, AND MOVING. I WAS INTRIGUED BY THE CHARACTERS OF THE SONGS, AND I WANTED TO KNOW WHO THEY WERE. BUT AS SUNSHINE BLIND WOULD TELL YOU, THEY'D RATHER YOU FILL IN THE REST WITH YOUR OWN INTERPRETATIONS THAN DIVULGE THE PERSONAL MEANINGS BEHIND THE SONGS.



# S U N S H I N E

UNDER A COMET SKY, SUNSHINE BLIND MADE THEIR TREK FROM SAN FRANCISCO TO SAN LUIS OBISPO FOR A LIVE PERFORMANCE ON KCPR'S "IN THE TEMPLE." IN-BETWEEN SONGS WE HAD THE CHANCE TO TALK.

What have you been up to lately?

Caroline: Touring

JT: Yea, we've been on the road four out of the last five months.

How did it go?

Caroline: It was long.

JT: It went really well.

Caroline: It was fun. We saw a lot of country, a little snow, some sandy beaches, a jail cell, armadillos, and some kind of prairie dog. We hit the 4 corners basically.

Were there any places you'd like to return to?

CWHK: The warm ones.

Caroline: Which we thought New Orleans would be.

JT: New Orleans was really cold. There was ice in the kitchen sink at the house we stayed at. It was kind of weird.

Caroline: There are several places we'd like to return to, the East Coast not being one of them, because we spent so much time there. We'd like to do more West Coast stuff.





hey



**Did you find the reaction to your music pretty much universal?**

**Caroline:** The reaction seems to be pretty uniform. The amount of people reacting is a different matter.

**JT:** One night we're at the Limelight and there's 800 people, a big six foot stage, great sound men, and then the next night we're playing some suburban club without a stage, running extension cords out of another room.

**Caroline:** Yea, like sitting in a corner.

**JT:** One place even advertised us as the Sunshine Band.

**Caroline:** We used to get that a lot.

**CWHK:** Cool.

**When did you start playing music?**

**Caroline:** About a half hour ago.

**What about Caroline, when did you decide you were going to be a singer?**

**Caroline:** My voice decided for me actually, and I started very early. After I got out of school, I took a couple of voice lessons, and that helped a lot. It helps you more with singing longer than actually singing any better. And that's when I started looking to put together a band.

in

**After you got out of school?**

**Caroline:** Yea. I tried some things during school, but its funny how people you think are really into music when you're in high school, you see them five years later and they're: I gave that up and now I'm doing infomercials.

**CWHK:** Scary.

**What about the rest of the band?**

**JT:** I actually got started with music late. I was pretty sure I was talentless when it came to music, and that's probably correct.

**No, I don't think so.**

**JT:** I guess I tried playing guitar for ten years, and the bass really grabbed me when I picked it up. With four strings its easier.

**How has your sound evolved since your beginnings in 1991?**

**Caroline:** It's gotten a lot harder and heavier. That comes from playing live, because you've got to hold people's attention.

**CWHK:** We actually were pretty mellow when we started out, a little bit Cocteau Twins-ish. People were falling asleep at our shows. We feel like we write better songs when they're ballads, but it gets kind of boring to play live after a while too.

**I heard that on one tour you opened up for Dave Vanian's band, Phantom Chords. What was that like?**

**Caroline:** We met Dave Vanian at that show, and he was very cool. He was absolutely totally friendly and all sorts of things, which we were very shocked.

**Caroline:** ...after all these years. We've opened for a lot of people. Most recently we opened Cindy Talk, and we've opened for Eva O, Requiem in White, Rozz, London After Midnight, The Wake, Spahn Ranch, and Usherhouse.

**CWHK:** It's pretty amazing he's not bitter and resentful.

**Do you enjoy playing with bands in a similar genre?**

**Caroline:** On most tours the opening bands we get stuck with are either ambient or heavy metal. Like Lycia would be pretty mellow compared to what we do, and some old Eva O stuff would be very metal compared to what we do. To find other rock bands, well I think us and The Wake are the closest thing in terms of tempo and energy. There's another band from Denver called Seraphim Shock, and they're kind of like that too, but a little more industrial. Look for them because they are great and have a new CD out.

**Are you going to do some more touring when you have time?**

**Caroline:** We did some funny addition with the last tour we did on how much time we actually spent on the road and how many hours we were actually performing on stage, and we were gone for about 45-50 days, and we spent a total of about 16 hours actually performing.

**JT:** We're getting really good at driving.

**CWHK:** Our favorite saying is hurry up and wait.

**So are you ready for a break?**

**All:** NO!

**Tell me about your inspirations. There seems to be a spiritual side to your songs.**

**JT:** If you ignore spirituality long enough, it'll come out in your art.

**CWHK:** We try not to get too preachy about our personal politics and beliefs, because so many people shove things down your throat. I don't think music is the place to dictate your personal philosophies, or not too much anyway.

**Caroline:** It's there to interpret.

**So you create music to provide a medium for others to interpret and find their own meaning?**

**Caroline:** Sure, that's why we listen to music.

**CWHK:** It's emotional, that's all. Whatever comes out, comes out.

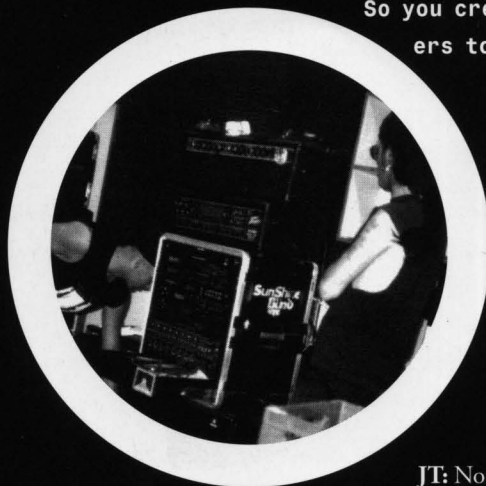
**Caroline:** Especially lyrics, I like a lot of double meanings.

**Some of the songs seem to have an Eastern influence.**

**Caroline:** Well we're from the East Coast.

**CWHK:** Eastern philosophies and mentalities are probably a pretty big influence.

**JT:** Not that they're necessarily better. I don't think any of us really appreciates any form of organized religion, but if you take a broader survey of religions, they all have something maybe to offer, as long as you don't buy them hook line and sinker.



**CWHK:** Except the Catholic Church. Did I say that!

**JT:** So there is sort of a potpourri of some of those influences.

**CWHK:** Pope-pourri.

**Do you have any plans for new releases?**

**Caroline:** We are working on our next CD right now. That's why we're not touring. 'Cus Lord knows, we always tour.

**CWHK:** Lord knows. We're looking at a Fall release, but things always get pushed back.

**Caroline:** There's no set gestation period for CDs.

**CWHK:** It's no elephant.

**Was there a concept for the cover art or was that done by someone else?**

**Caroline:** We did all the cover art. There's a little crescent and a star in there maybe, since that's the hit song. Graphics are supposed to tell people what you're about before they hear the music, so we try to put our ideas into the graphics, so they represent us.

**JT:** We get a lot of ideas from walking in the mountains.

**Caroline:** We try to keep a lot of organic material like skies and trees and mountains, and that comes through in the lyrics too.

**Are there any activities you enjoy when you're not touring?**

**CWHK:** JT likes to grow grass.

**Caroline:** He likes to watch the grass grow.

**JT:** I skateboard a lot. CWHK is a maniac mountain biker, and we go on rides in the mountains around San Francisco.

**Caroline:** And I do the financial spread sheets.

**JT:** Caroline makes phone calls, talks to a lot of people.

**Any last comments you'd like to make?**

**Caroline:** Let's talk about you Octavia. The world wants to know, why the kilt?

**CWHK:** And all the skimpy leather you have on. She looks innocent, but... We've seen your house...

**Caroline:** And with every passing of the comet, she turns into a Scotswoman, and bludgeons innocent people with haggis.

**Why not?**

**Caroline:** Hey, we're all here to do our thing. 卐

**Sunshine Blind's live performance was**

**amazing, and listeners were quite**

**impressed with the studio sound. They**

**performed Is There, Keyeslough,**

**Regoddles, Coming Down, Crocodile, Noone,**

**Burned at the Stake, Crescent and the Star,**

**and a cover of a Flock of Seagull's I Ran. Their**

**release, *Love the Sky to Death*, is available on**

**Scream Records.**







# BETWEEN THE LINES FRONTLINE

BILL LEEB AND RHYS FULBER HAVE BEEN IN THE FORE FRONT OF INDUSTRIAL MUSIC AND HAVE DEFINED THE SCENE FOR OVER A DECADE. THEY

HAVE RELEASED MORE THAN 25 ALBUMS AS FRONT LINE ASSEMBLY, INTERMIX, NOISE UNIT, AND DELERIUM, NOT TO MENTION THEIR OWN SIDE PROJECTS, CYBERAKTIF AND WILL. WHILE FRONT LINE ASSEMBLY WERE PREPARING FOR THEIR US TOUR PROMOTING *HARD WIRED*, I HAD THE OPPORTUNITY TO TALK WITH RHYS FULBER LIVE ON THE AIR AT KCPR FROM HIS HOME IN VANCOUVER, CANADA.

## What was the concept and motivation behind *Hard Wired*?

There wasn't so much a specific theme, as there was we just wanted to epitomize a Front Line Assembly record and make a complete picture with all the things we've learned over the years. We wanted to create something that dealt with atmosphere rather than themes. The whole reason we got into this music was for the ability to create atmospheres. Using that more than melodies and lyric hooks and stuff like that.

## Some of the songs on *Hard Wired* seem to really stretch what you have done on other albums.

We're just better at putting things together. We got a lot of new equipment for *Hard Wired*. Technically, the amount of data and sounds is equal to that of probably all our records combined. We wanted to do a bit of everything with this one. We wanted to touch a few more places, because we're into the ambient and experimental as well, and we wanted to incorporate that into Front Line.



**I read that you let Bill Leeb do a lot of the work because you were working on a new band. Is that true?**

(Laughs) No, that's not true. Believe me, this album was an insane amount of work. Doing the Millennium album was such a long, draining procedure. We didn't get a tour with it, and it was a weird time for us. I was unsure what the future was going to hold for us, but we regrouped, and we did the album like we do any other Front Line record. We did everything together. That might have been talked about before we actually did the record, but we did it the usual Front Line way.

**Who's in your backing band, and are you excited about your upcoming tour?**

Oh yea, we're really excited about it. We actually toured in October on Hard Wired in Europe. That went really really well. We were totally blown away. We have the same band we're going to be taking through the States. So I think we're going to be a little better now than when we were in Europe. We have a drummer and a guitar player, the guy who played guitar on our last two albums, Devon Townsend. Adrian and Jed, who are playing with us, are from his band which is ridiculously called Strapping Young Lad. The name doesn't come close to describing the music. It's one of my favorite records. They are really good players, and it really makes everything come alive.

**Do all the details and work you put into your music translate well live?**

It's not going to be quite as detailed, because it is live, and we'd rather sacrifice that than throw tons of stuff on tape. We just put bass lines and unplayable sequences and loops on tape, and everything else, we pretty much do live.

**What drives you to create music?**

I don't know anymore. I just like the sounds and the atmosphere. It's kind of hard to describe, because you used to get motivated by records you like, and now it's not like that anymore. Front Line has its own identity and it's kind of an entity unto itself. I do lots of other stuff too, like work with rock bands on production and remixing. I am always in studios. You learn a lot more. It just makes every record get that much better because of all the other things you learn.

**Do you have any other projects going on?**

All I've been doing lately is working with other bands. We did a second Delerium album for Nettwerk. A follow up to Semantic which is much better, much slicker, a little moodier, and not as simple. I think they want to release that in the Fall. We just traded remixes with Die Krupps, who are touring with us. I'm doing some work for another Canadian alternative rock band called I Mother Earth. We're going to work with Fear Factory this Summer and do some more mixes with them, and then we'll see.

**I really enjoy the Will albums, what is the status on that?**

About 5 years ago the last one came out, and you know it was such an underground thing. I was concentrating more on Front Line, because I was making a living, which is the way things work out sometimes. I actually have written about five songs and demoed them, but I hadn't worked on them with John and Chris. They were really cool and beyond what we had done. The Will stuff sounds so primitive, but it has an atmosphere that I really



like. I really  
thought we had  
our own unique  
sound.  
The  
tracks  
I  
demoed  
were like

that but way  
more advanced  
with lots of big choirs. I actually pulled one of them up a few months ago, and it still  
sounded awesome. Maybe if I have some free time, I would do it under a  
different name. A lot of people seem to enjoy those records. It just seemed  
like it took a little while for them to get into it, because at the time there  
wasn't a lot of interest. That was when Third Mind was disintegrating into  
Roadrunner, and there wasn't a lot of push put on anything. The records were really  
low budget. I think it could have developed into much cooler things.

**Do you see yourself working in another project like your demos?**

I love that kind of gothic dramatic kind of music, so it will always come up somewhere.

**Do you have any influences that you like to listen to or read?**

Nothing lately. I don't know what happened. I never read anymore other than music magazines, so it's my same old library of Crowley and DeSade. It's all dusty sitting there. I used to be into the classical extreme literature from the 17 and 1800's. I got into all that stuff, because I was into Coil and Current 93.

**How have your views on religion and spirituality changed?**

The last few years I haven't had much of a life outside of this. I still feel the same way about things. I'm not as involved. I don't care about a lot of stuff as much as I used to. You just get older, even though I'm not very old, and stuff seems to excite you less.

**So how old are you?**

I'm 25. I started very young. I met Bill when I was 15. I was lucky to get started early.

**Do you envision doing this for the rest of your life?**

I have no choice. I've dedicated my life to this. I left High School really early, because this is what I want to do. So I have no training in anything. As far as working with other bands, things are going tremendously well now. I'm getting lots of stuff from bigger acts with more money. Front Line is never going to be a top 40 band, obviously, so a good way to make



lots of money is doing this kind of thing. Remixing is lots of fun because you get some band, and you get to completely warp it however you want, and people usually like it. I don't want to sound so capitally orientated, but you have to live and take care of yourself. When you don't have a regular pay check you kind of have to think about it once in a while.

**Are you pretty comfortable about where your musical skills are now?**

Oh, yea. I was talking to another interviewer who was just shredding us on the internet, and it kind of pissed me off. He was just calling us lazy. This guy was going off about how we have samples you can recognize, but so what. We have so many samples in our songs that if you recognize one of them, there's another 300 you don't recognize. The industrial scene is the worst for negativity. I understand a lot of people buy the records and are into the music, are always just down on everything. It's like everyone thinks they can do better, but yet do nothing. I don't think of music in that way. I don't understand that.

**Are there any new industrial bands you like?**

I don't really listen to industrial music at all, so I don't know what's going on. I like Skinny Puppy. That's probably the only industrial band I listen to. I like more the experimental side of those guys. The more soundtracky stuff. I used to go to their shows when I was 14. In Vancouver, that was a pretty weird thing back in 1984. Skinny Puppy just came before everything else. I remember being into all that stuff and then hearing about Ministry much later. I didn't want to buy Twitch, because I thought it was that new romantic band.

**Isn't it amazing that you got to work with Bill Leeb, who was part of Skinny Puppy, at such a young age?**

Yea, but I never look at it that way. I always think I should have got more done, and I should be doing more now. I know that's physically impossible at this point.

**Is that what keeps you going?**

Oh yea, because I always think we haven't made our best record with Front Line. There's so much I feel I still have to do and will do. It just keeps me excited all the time. Every time I go into a studio, I'm always trying to do one better. Keeps it fresh definitely, because I don't do anything else. This is my entire life. I have no friends, just a lot of keyboards. I live by myself and there's not one thing that is living in my apartment.

**(Poor Rhys) Good luck with your tour and thanks a**

**lot. I really appreciate you joining me In the Temple.**

In the Temple?

**Yes, I feature gothic, dark industrial, and ethereal music.**

Oh, you play gothic music. Do you like the Fields of the Nephilim?

**Oh yeah, they are an all-time favorite.**

They're one of my favorite bands. I like them, Paradise Lost, and My Dying Bride. That's the kind of music I'm into- the gothic metal stuff, just miserable depressing music. 卐

HERE WE BURN WAS CREATED IN 1991 WHEN GUITARIST, AARON RUSCH, BEGAN SEARCHING FOR OTHER MUSICIANS. PARTNERED WITH BASS GUITARIST BADGER, THE DARK MELODIC SOUND OF HERE WE BURN WAS COMPLETED IN 1994 WITH TODD COLLINS ON DRUMS AND VOCALIST M SHANE. FREQUENTLY PERFORMING IN THEIR HOME TOWN OF SAN FRANCISCO, I BECAME AWARE OF THE BAND THROUGH A FRIEND WHO SAW A LIVE PERFORMANCE AND PRAISED THEIR NEW RELEASE, *FALL*. I WAS PLEASED TO TALK WITH THEM IN THE TEMPLE FOR MY FIRST LIVE INTERVIEW.

**How would you describe your music?**

**Aaron:** Really melodic but really angst ridden melodies with a lot of high energy, but at the same time encapsulating a lot of raw emotion. If nothing else, we are an extremely emotional band, and each song has its own emotion at the core of the point we're trying to make.

**M.Shane:** Each song shares its own schizophrenia. They have these different people talking in the song: your sensitive side and your angry side, and your hurt side and numb side. At one point the vocals may be screaming and the guitars are screaming with them, and the next moment everything is dropped off and there are beautiful harmonics with the bass and guitar and soft-spoken melody coming out of the vocals, and then right back up into the angst and screaming. There's a good dichotomy in all our songs.

**Badger:** You can call us hard edged alternative, but after that it really becomes kind of a blur because there are so many different influences that are ingested into the music.

**I heard that one of your live performances featured a violin, and I was wondering if you would be incorporating that into any future releases?**

**Aaron:** We thought about it. We have a really good relationship between the four of us, so we



are hesitant to bring in another musician. That was really an experimental thing. I'm sure we're going to try to bring a different style or tone to our live performances just to make it interesting and to give our audiences something new to hold on to.

**Badger:** Something we really try to do is leave ourselves open to new ideas and experiment with new things. We really try not to limit ourselves because what we're doing now doesn't fit into anything, so we're giving ourselves a broad spectrum of toys that we can play with, musically speaking. We may want to play with xylophones or toss in a keyboard or something.

**Aaron:** And as far as future goals, of course we'd love to be signed. We're just trying to play as many shows as we can, try to get some radio play, and push our album.

**M Shane:** We hopefully will be out of the city by the end of the year on a small mini tour around the West.

**How did you decide on the name Here We Burn?**

**M Shane:** It comes from a lyric of one of our songs, "My Death My Life." It basically means that the burning inside all of us is something we can all share. There's a certain consciousness inside our self, like the way we feel and act, and our spirit and emotions. It's something we can share with each other. We can derive benefit off of each others pain and joy and etc.

**Badger:** Here We Burn deals with a lot of emotional subjects, and the name "Here We Burn" is supposed to include everyone. We're not just talking about ourselves. Everybody experiences these feelings on one level or another, and we are trying to share and connect with other people through that.

**How has audience reaction affected the growth of the band?**

**Aaron:** It's really difficult starting from square one as a band. There is so much competition; it's just like battering your head against the wall all day. When you hear a few people putting forth a little effort to let you know that what your doing is affecting them in some way, it makes a big difference.

**I noticed the cover art is done by Badger. Is that something else you enjoy doing?**

**Badger:** Yea, it is. I've been an artist since I could walk and read comic books. I'm really fortunate that I can use my artistic skills for the band. I'm really quite proud of that cover and grateful that everyone else in the band is allowing me to do my artwork

**M.Shane:** It's really neat that we have this dichotomy in the band with all these different and exotic influences. Badger is a really good watercolor artist, I'm a Shakespearean actor, Aaron is actually a really good writer (though he won't admit it) and a cop.

**Aaron:** We've all had to do things we're not proud of...

**M Shane:** ...and Todd is an Industrial designer. ♪

THE  
INC

# CALL IT THE HUMAN CULTURE

HERE

WE

BURN







# Faith & Disease

I WAS FIRST ATTRACTED TO FAITH AND  
DISEASE BACK IN '92 WHEN I  
HEARD THEIR FAIRLY

SIMPLE, BUT CATCHY GOTHIC  
SONG "CHANDRA'S LAMENT" ON  
A NOSFERATUNES COMPILATION TAPE.

HOWEVER, I DID NOT HEAR THEM AGAIN UNTIL  
THEY RELEASED THEIR SECOND CD, *FORTUNE HIS SLEEP*

THIS YEAR. FAITH AND DISEASE HAVE NOW CREATED MUSIC ON THEIR OWN TERMS AND HAVE EVOLVED INTO A  
MATURE AND PROFESSIONAL SOUNDING GROUP. THEIR MUSIC IS CALMING, COMFORTABLE, AND MOVING. THE  
SOARING AND LAYERED VOCALS, WHISPERING KEYBOARDS, NUDGING BASS, AND A VARIETY OF OTHER  
INSTRUMENTS WILL SEDUCE YOU INTO A STATE OF TRANQUILLITY.

FAITH AND DISEASE'S DARA ROSENWASSER (VOCALS) AND ERIC COOLEY (BASS) JOINED ME IN THE TEMPLE  
TO TALK ABOUT THE RELEASE OF *LIVE SONGS: THIRD  
BODY*, WHICH FEATURES SONGS PERFORMED ON THEIR  
RECENT TOUR.

**Tell me about your latest project?**

**Dara:** We decided to do a CD that is completely live, except for a some studio tracks that haven't be released yet on CD.

**Eric:** We added a twist to our new CD. Unlike most live CD's that are made up of previously released material recorded live, *Live Songs: Third Body* contains all new songs. We had the option of going into the studio as is expected, but we had such a vast archive of properly recorded live songs that we decided to put that out.

**Listening to *Live Songs: Third Body* I was reminded of Renaissance, without realizing you covered their "Ashes are Burning."**

**Eric:** Renaissance are the early 70's equivalent of Dead can Dance. It's such a cult band, with epic, drawn-out songs with imagery of medieval dungeons and dragons. We stumbled across that song by accident, thought it was brilliant, and gradually incorporated it.

ease

**Your covers are assimilated into your style well. "Your Bury Me Deep" cover on The Sisters of Mercy tribute album was amazing. What are your feelings on doing covers?**

**Dara:** We like to do things that are pretty rare.

**Eric:** We have a policy that if we do a cover it should be an obscure treasure, not a popular song. It's our way of resurrecting something very hidden and forgotten. We've got a few more in the works. You'll probably be surprised.

L I C T I O N

**Fortune His Sleep is a beautifully calming album. What were your inspirations behind it?**

**Dara:** Joaquin came up with the keyboard line for the song "Wallow", which set the mood for most of the CD.

**Eric:** It was a conscious effort to move away from what we did on the first CD, which was more standard arrangements and instrumentations. We wanted to branch out and strip down a lot of the songs without the need for drums, guitars, bass, and keyboards on every song. We implemented some new elements such as violin, a cappella, acoustic guitar, and ethnic percussion. We felt that was a healthy graduation from the first disk, which was a young band finding its footing and recording along the way. At the time of recording *Fortune His Sleep*, we had a lot of band members come and go. The nucleus of myself, Dara, Joaquin, and Steve kept it all together. It was a hectic time, but the disk came out sounding fairly cohesive.

**I loved the traditional Hebrew song, "Hashivenu," on *Fortune His Sleep*. How does spirituality factor into your music?**

**Dara:** Definitely it factored in a lot more into *Fortune His Sleep* than *Beauty and Bitterness*, which is what gave *Fortune His Sleep* its continuity. I came across that song when I was going to Cornish. It's a 400 year old Hebrew Prayer. I was very moved by it, and I wanted to incorporate it somehow. We actually got a few responses from rabbis.

**Eric:** We had a letter sent to us from a radio station in Israel, who proudly proclaimed "Hashivenu" was being played regularly. We found that to be amazing. Because of the spiritual alignment of that song, it enabled it to be played in an area like Israel.

**What keeps you creating music?**

**Dara:** We work well together. There's a mutual appeal to the kinds of music we like and we all have the same vision of where the direction and dynamic of the band should be.

**Eric:** People have been saying for quite a long time that we're on the cusp of being signed to a major label. But



we can't get caught up in a Cinderella complex, thinking that the metaphorical prince of major labels is going to put a glass slipper on our feet. We just have to keep on making songs that have meaning and value to us.

**How do you feel the states and other parts of the world have reacted to your music?**

**Eric:** We're pretty much alone in what we're doing, and that's why we have a good following here [in Seattle] that comes out for our shows. I think the one thing that has kept us going is the response we've had in other areas.

**Dara:** We've gotten letters from all around the world.

**Eric:** There was one week we had a review in a Russian magazine and a review in a Belgium magazine, and I was in awe of that. These are areas we've never been to, but we've traveled there via our music.

**Many of your titles, like Faith & Disease and Beauty & Bitterness, are dichotomies. How does this pairing of opposites relate to your music?**

**Eric:** Creating music with a group of people is a struggle. There's always misunderstandings, acceptance of control, and final decision making, and all of this generally takes place under this myth of democracy.

What we do is: complete whole bodies of music that most people refer to as "beautiful" or "ethereal." What they don't realize is the process by which we end up with that body of music. We argue, labor over production, laugh, cry, change our minds, etc... I find the whole process fascinating, because you do not hear all that in the music. Writing and playing music is how we make sense of all the bullshit around us. It's a catharsis. At the end of it all, we have this glorious body of music to show for it. I think people who decide to do this for a living are somewhat imbalanced, and it's funny because it's always the emotionally scarred individuals who make the most interesting music. It's the well-balanced sensible musicians who bore the hell out of us.

**What are your plans for the future?**

**Dara:** We've started work on studio material for the fourth CD and will plan on a US tour when that comes out. ✕

March 22, 1996 marked Faith and Disease's five year anniversary of their first live show. They have three CD's on Ivy Records: *Live Songs: Third Body* (1996), *Fortune His Sleep* (1995), and *Beauty and Bitterness* (1993). *Live Songs: Third Body* features 7 new songs recorded live, 2 unreleased studio tracks, "Healing Anne" live in '92, and "Fortune His Sleep" from the Spud Goodman TV Show. *Fortune His Sleep* is now distributed in the UK by the Blue Rose Record Company.



## reviews



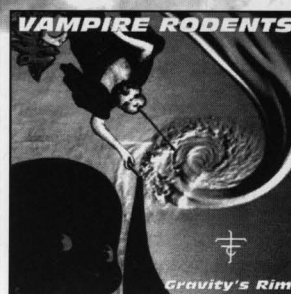
**Swans**  
**Die Tür Ist Zu** (*The Door is Closed*)  
World Service/Rough Trade

This maxi EP marks the beginning of the end of the Swans 15 year exploration of the darkside of music. *Die Tür Ist Zu* investigates less structured song writing. The opening piece, "Ligeti's Breath/Hilflos Kind" is a beautiful excursion into 20+ minutes of gentle keyboard noise with acoustic guitar and M. Gira's lovely vocals in German interjecting in the middle. The second song rotates between minimalist spoken German lyrics over a haunting background and crashing guitars, drums, and keyboards. "YRP," sung by Jarboe, begins with a dreamy resonating bass and gradually crescendoes into an emotional outpouring of sound. "Soundsection" beautifully closes the door with swoony vocals by M. Gira and intense repetitive guitars, keyboards, and cymbals in a soundtrack-like Nick Cave song. The Swans uncompromising sound and honest emotion intensely conjoins the beauty and pain of life. The last new Swans release, *Soundtrack for the Blind* will be out soon.



**Sofia Run**  
**Intimacy**  
Dark Frenzy Records

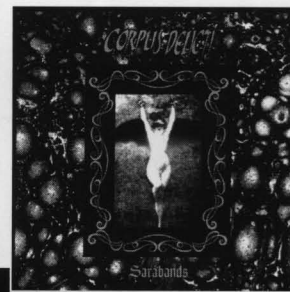
Continuing on in the same vein as their first release, *The Dignity of Folly*, the New York based Sofia Run have strongly progressed to a more developed sound with *Intimacy*. Soft guitars, lively violins, and light percussion typify the buoyant and happily melancholic music Sofia Run creates. The opening song, "The Race," is immediately gripping with swirling violins, guitars, and drums providing an effervescent setting for Denny's soft yet penetrating vocals. "Sleep" features a beautifully simple guitar melody with soaring vocals. A song reminiscent of a soft Jane's Addiction ballad, "Die in Chains" takes on an ethnic flair with violins and percussion, and their one "Political Song" utilizes Bauhaus influenced guitars in angst fun. "Mornings Light" is darker with urgent vocals and heavier guitar and cymbals. An acoustic guitar lullaby briefly and gently completes the album. Sofia Run's music is fun, sensitive, uplifting, and sweet while still having moments of passion and sadness.



**Vampire Rodents**  
**Gravity's Rim**  
Fifth Column

The batty Vampire Rodents are at it again with *Gravity's Rim*—a settled and uniform album of 25 sample-based compositions combining electronics with organic instruments (including keys, strings, and wind). Although not as edgy as *Clockseed*, *Gravity's Rim* refines their unique vision. Vampire Rodents push the limits of industrial percussion, noise sculpture, and classical instruments to create a non-stop sound with wacky lyrics and dancey beats. One interesting aspect of Vampire Rodents is the many people involved with the album. Behind the vocals are a rotating mix of Daniel Vahnke (Vampire Rodents), Athan Maroulis (Spahn Ranch), Jared Hendrickson (Chemlab), Maria Azevedo (Battery), Mark Edwards (Fleshhouse), and Dave Creadequ and Boom Christophe Paige (Society Burning). This avant-garde, yet listenable album could easily cross over to an open minded main stream audience.

reviews

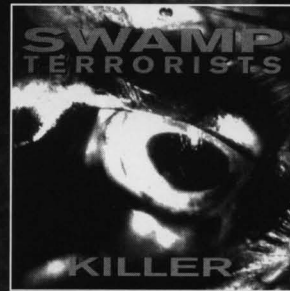


**Corpus Delicti**  
**Sarabands**  
Cleopatra

France's premiere gothic rock band, Corpus Delicti, finally have their celebrated music released domestically. Characterized by heavy guitars and drums, engaging male vocals with female backing, and raw energy and emotion, "Patient," featured on numerous compilations, stands out as their most intense song. Many of the songs are slower, but "Absent Friend," "Circle," "Poisoned Dead Flowers," "Twilight," and their cover of David Bowie's "Suffragette City" approach the intensity of "Patient." Repetitive twinkling acoustic guitar melodies (reminiscent of Bauhaus' "King Volcano") and soft gothic guitars with a simple male voice over wailing women's are explored in the beautifully haunting "Sulphets." Similar to Nosferatu's gothic dramatic style and use of instruments, but with more depth and variety, *Sarabands* is a solid collection of charmingly dark sounds.

**Swap Terrorists**  
**Killer**  
Metropolis

Emerging from the bogs of Switzerland, *Killer* is a well produced collage of metal, industrial, and rap. Reminiscent of a more complex mix of KMFDM and Sister Machine Gun, the songs are brimming with energy, ready to slap you about on the dancefloor or moshpit. The less predictable slow songs like "Weapon Killer" provide a welcome respite of dark samples while continuing a slow beating on the ears. "Try Me" successfully contrasts raw rap with smooth vocals and heavy guitars with dancy percussion. Swamp Terrorists at times will pummel you with driving guitars and intrigue you with intricate electronics. If you can't get enough of Swamp Terrorists check out *Wreck*, also on Metropolis, which features remixes off *Killer* and additional songs.



**Puissance**  
**Let Us Lead**  
Cold Meat Industry/  
dist. by Projekt

Key selling point: One of the members is clinically insane. This dastardly duo joined forces in 1993 to express the "man made apocalypse they intend for this world." Utilizing minimalistic drums, dark orchestras, and electronic manipulation, Puissance creates a beautiful yet disturbing atmosphere. "Control" and "March of the Puissant" feature altered samples, whispers, and deep spoken lyrics, but several of the pieces are instrumentals. Muffled screams interspersed through layers of slow drums and underlying sounds bring a disconcerting tone to the song "To Reap the Bitter Crops of Hate" while "Behold the Valiant

Misanthropist" is reminiscent of an operatic version of John Koviak's Sub-Version. The album ends with "Whirlpool of Flames," a melody of chimes and deep drums with simple lyrics. Overall, *Let Us Lead* is a bit pretentious, trying too hard to achieve a powerful sound without the emotion and soul to make it convincing. However, the album does combine classical instruments and modern elements in a promising way, leaving room for growth in future releases.



**Download**  
**The Eyes of Stanley Pain**  
Nettwerk

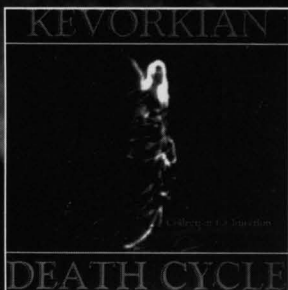
cEvin Key, the late Dwayne R. Goettel, Mark Spybey, and Ken Marshall discover beauty through irregularity in the latest Download release. These wizards of electronic manipulation create spell binding ordered disorder that cannot be ignored. Untraditionally structured songs are exercises in agitated techno industrial noise. Whispered vocal distortions united with fast, clean pounding beats and some more leisurely songs (which reflect the noisier beginnings of Skinny Puppy) should make fans of the Back and Forth series quite pleased.

**LONG AGO AND FAR AWAY**

*a collection of 12 dark and beautiful songs*

*available on compact disc and cassette*

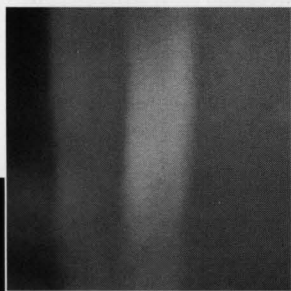
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**Kevorkian Death Cycle  
Collection for  
Injection**  
Ras Dva

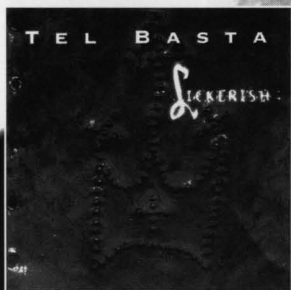
Dark electro industrial sounds, reminiscent of early eighties industrial, provide a background for morbid and controversial lyrics. ("snakes eating the unhatched vomiting distorted people" is an interesting example.) Gribin's vocals are almost whining in their cold machine distortion. Most of the songs provide good beats for the dancefloor and begin with a sample to create the mood.

"Let Us Die" has Ogre-esque vocals with subdued guitar riffs, a steady beat, and atmospheric keyboards. "Kill for Christ" takes a scathing look at the hypocrisy of Christianity with strong guitars and chaotic beats. "Biophobe" perfectly concludes *Collection for Injection* with poignant samples regarding "Dr. Death" himself. While the music is executed in a standard fashion, the lyrics provide the main tone and interest of this album.



**lovesliescrushing  
xuvetyn  
projekt**

*Xuvetyn* is music that will induce you into a dream-like state. Scott Cortez creates beautiful guitar based sound sculptures that form a weaved base for Melissa Arpin's soothing vocals that whisper to your subconscious. The dreamy wave-like progression of the songs is occasionally interrupted by short simplistic noise bursts. A few songs incorporate chimes which add dimension to the wash of guitars. Song titles such as "Milky Soft," "Hum Vibratux," and "Ghosts That Swirl," concisely describes lovesliescrushing's abstract style and amorphous feeling.



**Tel Basta  
Lickerish**  
Circular Reasoning/  
Charnel Music

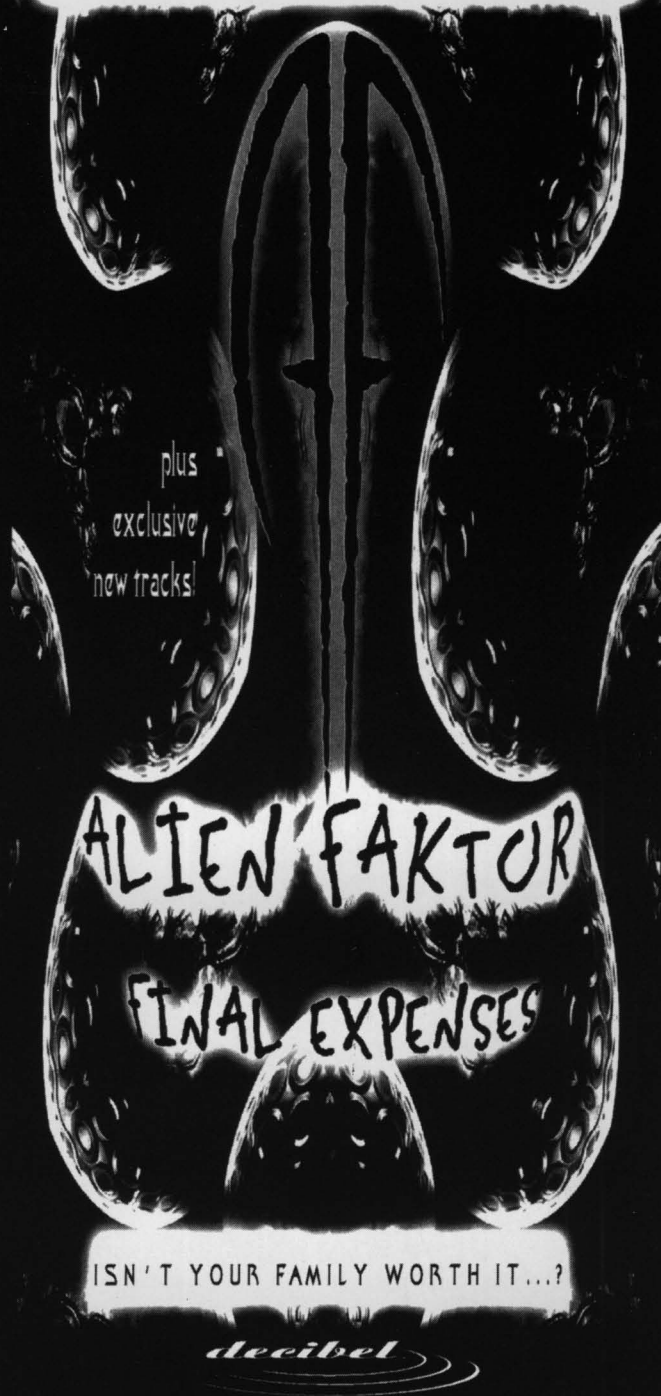
Rooted in San Francisco, Tel Basta's third CD release is a composition of earthly elegance. "Hammering Man" utilizes soft ethnic drums, weaving and gripping female vocals, and middle eastern and medieval melodies of guitars and viola. With a renaissance feel and elements of percussion, Tel Basta creates a well written and cohesive album. Atmospheric, emotional, calming, and inspiring, *Lickerish* is the perfect accompaniment for lazy summer afternoons.

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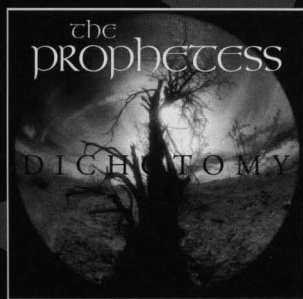


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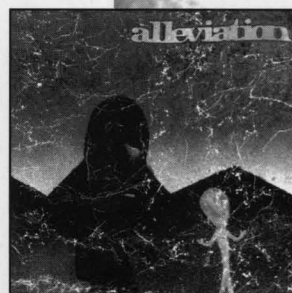
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singles, remixes, & compilations



**Haujobb  
Frames: The Remix Album**  
Pendragon

The masters of dark electro industrial, Germany's Haujobb, have delivered their third album on Pendragon. *Frames* offers previously unreleased titles as well as several remixes from *Freeze Frame* (*Realities of Dream Aid*, *Cold Comfort*, and *Yearning*), cEvin Key (*Download*, *Skinny Puppy*), Adi Newton (*Clock DVA*), Mentallo and the Fixer, and Forma Tadre step in to do some of the remixes. Overall, the album is a good incorporation of minimalistic beats with cold noise, appropriate if you are in the mood for a thinner sequence based electronic sound or if you are forced into doing repetitive tasks.



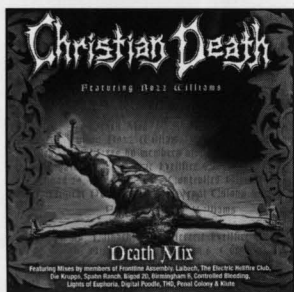
**Various Artists  
Alleviation**  
Silber Records

On a first glance, the cover art for *Alleviation* looks like a 60's sci-fi book cover, but it is actually an eclectic grouping of talented underground artists. Combined, the music seems to fit into a genreless category best described as dark alternative. This is a pleasing compilation for fans of the featured bands, because all of the songs are exclusive to the compilation, although they are not all necessarily the best songs to represent the bands. Some of the noteworthy bands featured include Trance to the Sun, Falling Janus, An April March, Faith & Disease, Morphine Angel, Attrition, and dA Sebastian.



**Alien Faktor  
Final Expenses**  
Decibel

*Final Expenses* is a remix album based mostly on Alien Faktor's second release, *Desolate*. The mixes are industrialized versions of the unearthly atmospheric and experimental originals, which still hold their character, but fit into the electro industrial genre better. The catchiest song, "Ego Death," is mixed onto three different personalities by D.York and SID (Apparatus), Warlock (Morpheus Sister), and Matt Green (Spahn Ranch). Also, remixes of "No One Can Make Me..." (Chris Peterson of Decree), "Dysphoria" (Siebold of Hate Dept.), "Obey" (Jason Simanek of Pneumatic), and "Dirge" (Oneroid Psychosis) are included. There are 4 new songs, one of which is "Misanthrope" (on their upcoming release *Arterial Spray and Cattle Mutilations*) that features garbled vocals with samples and steady electro beats.



**Christian Death: Featuring Rozz Williams**  
**Death Mix**  
 Cleopatra

*Death Mix* is a collection of Christian Death songs reconstructed by members of Spahn Ranch, Bigod 20, Front Line Assembly, Controlled Bleeding, and THD. Thirteen classic Christian Death songs are repossessed and injected with a 90's industrial dance vibe. "The Angels" is transformed by Laibach into a slightly ethnic piece with drums, flutes, and eastern instruments. Lights of Euphoria mix of "Sleepwalk," although it is repetitive, is catchy with vocal manipulations and trancy beats. The potent "Death Wish," is mixed into a dancy and less intense song by Birmingham 6. Claus Larson (Klute, Leather Strip) minimalistically manipulates "Figurative Theater" with simple drum beats and keyboards. By far the most interesting song is the spooky Dahlmer's Dead remix of "Still Born, Still Life" by EXP and Penal Colony. *Death Mix* is an interesting digital interpretation of Christian Death songs by various artists, and it may introduce new fans to their inspirational songs.

**Nefilim**  
**Penetration**

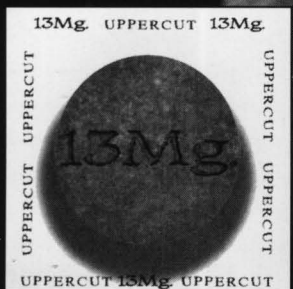
Beggars Banquet (England)

Carl McCoy has finally risen from the ashes of the Fields of the Nephilim. The single for *Zoon*, "Penetration," thunders with all the power one would expect of the brilliantly twisted mastermind behind the seminal gothic rock band. Forceful death metal guitars plunder through Carl's subterranean voice, harkening back to the *Dawnrazor* era. The second song opens with a shadowy atmosphere gradually building to an industrial strength driving force of rapid guitars and percussion, commanding you to "Xodus" and "welcome your fate." As if to balance the ferocity of the other songs, "24th Moment" explores atmospheric realms in the vein of *Elizium*. With muffled and subdued vocals introducing the piece, a long loop of softly droning sound continues until ghostly waves finish the piece. Carl has taken a promising step in creating a diabolically brilliant work entwining horror, beauty, paganism, and spirituality in imagery and sound. Look for Nefilim in the import section.



**Spahn Ranch**  
**In Parts Assembled Solely**  
 Cleopatra

*In Parts Assembled Solely* is a mixture of remixes from *The Coiled One* by Birmingham 6, Uberzone, and Judson Leach with live tracks from their '95 performance at LA's Sinamatic. Included are three mixes of "Heretic's Fork," two versions each of "Locusts," "Vortex," and "Compression Test," and one "Judas Cradle." Upbeat, dancy, and trancy mixes of some of their best songs provide extended exposure, which will remind fans of how much they like these songs. Athan's smooth voice brings a humanistic and organic element to the electronic beats and guitars driving the music. (You may want to sing along to his alluring vocals.) The live tracks provide an engaging counterpoint to the precision clean beats of the mixes combined with the harsher power of their live performance.



**Thirteen MG**  
**Uppercut**  
 SlipDisk Records

Forming from the exhaust of Drag, Thirteen MG's full length release *Trust & Obey* unites dark industrial with metal. Their second single, "Uppercut," begins with an electro beat and atmospheric background until ripping guitars come in with metallic fury alongside vocals ranging from calm to screaming. The song is given a Nitzer Ebb feel by Bon Harris on the Bon-dage edit with strong danceable beats and less guitars. This version is better to dance to than the club remix. A good band to check out if you like accessible metal industrial.

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The Wake, The Prophetess, The Shroud, and The Last Dance have played a large part in defining the sound and attitude of my radio show, In The Temple, since its inception in the Summer of 1993.

All but The Wake paid their tribute to the Sisters of Mercy on the Cleopatra release, *First Last and Forever*, and early Wake could easily pass for some twisted reincarnation of early Sisters. But let's get this straight, none of them are cookie-cutter goth bands. Their new releases are as individual and unique as the people who have worked hard to create their own sound.

## In the Temple AFFIRMATIONS

### The Shroud *Long Ago and Far Away* Omnidisk

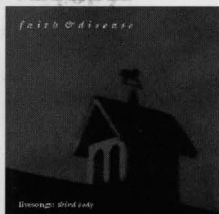
The Shroud have progressed quite a bit since their predecessors, The Shroudettes, who had a small bio in the Fall '91 Propaganda and released their EP, *Drowning Dreams*. Their creative cover of "Alice" only scratches the surface of what The Shroud have accomplished in their eagerly anticipated new release. *Long Ago...* takes a stroll down swirling paths of gentle keyboards, guitars, and drums in an analogous tone to This Ascension. Lydia's beautifully melancholic and softened vocals richly mix with the dark and slow music to give enough light to bring it out from the shadows. The catchy bass with screaming guitars and crashing cymbals in "Under a Dark Sky" creates an inviting introduction. "Wallflower" is a slow, but potent song with engaging lyrics and keyboards. "Ashes in the Wind" is a melancholic downbeat song that caresses you gently. Upbeat, fun, and dark, "Sulfur Salt and Mercury" echoes the intensity and raw almost spoken vocals of their EP. "Shadow" features a cello which gives the song a nice full and mellow tone along with the echoing vocals and smooth enchanting keyboards. The album concludes with a sweet, but sad whispered fairy tale-like 14th century melody. *Long ago and Far Away* transports you to a lovely place that you will want to return to often.



### The Last Dance *Tragedy*

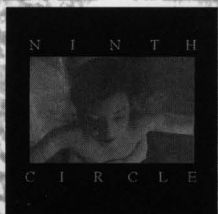
The Last Dance have just signed with Tess' Etherhaus to distribute their first CD release. With guitars, drums, and bass, The Last Dance bring forth catchy dark rock songs with perceptive lyrics. Jeff's quick singing style contrasted with soaring refrains create an emotional experience for the "City of the Gods." The romantic lyrics of "She's Dancing" cry out for returned love amidst a bass melody and rippling guitars. In addition to personal and emotional topics, The Last Dance also examine historical perspectives in their dark song "War." Strong beats with crashing cymbals and vocals similar to early Mission accentuate the lyrics, which include, "The great lie of progress/ Philosophic idealism to the ubiquitous war." *Tragedy* is a strong advancement from their previous release, *Angel*, with a cleaner, more developed, and mature sound.

**ivy records**  
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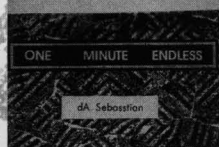
### Faith & Disease *Live Songs: Third Body* (cd)

The third full length release by Faith & Disease includes new material recorded live during 1993 at the Don Adams in Los Angeles, in Seattle at the Crocodile Cafe, King Performance Center, Bumbershoot, and the Spud Goodman show. Plus unreleased studio tracks and a new live. Faith & Disease formed in 1991 by bassist / lyricist Eric Cooley and features vocalist / lyricist Dara Rosenwasser. TR33-10 \$14.00 ppd.



### Ninth Circle *Ninth Circle* (cd)

The debut release by Seattle's Ninth Circle features lush male and female harmonies, ethereal electronics and intricate guitar work all moving along fluidly to a pulsating beat. Ninth Circle signed a three record deal with Ivy Records before recording brand new material for their full length gem. Ninth Circle are Kelly Williams (vocals + guitar), Julie Davis (vocals), and Greg Forschler (guitar). TR33-09 \$12.00 ppd.



### dA Sebastian *One Minute Endless* (cd)

Spoken word beatnik techno, ambient classical tracks from Kill Switch, Kirk Hammett, dA Sebastian. Hand assembled + mastered. IND 5107 \$12.00 ppd (limited supply).



### Shadow Light *Within the Shadow Light* (cd)

The debut CD by Seattle's Shadow Light features deep male vocals with dark dramatic rhythm guitar accompaniment perfect for a late night finish. The "Shadow" Shadow Light were recently featured on the Joy Division Tribute Cerebral CD with their rendition of "The Eternal." IND 31-08 \$12.00 ppd.

Also Available from Faith & Disease: Baring the Sleep (CD) TR33-06 \$12.00 ppd Beauty and Blood (CD) TR33-07 \$14.00 ppd

(All Faith & Disease titles can be ordered via telephone with Visa or Mastercard by calling 1-800-CD-LASER)



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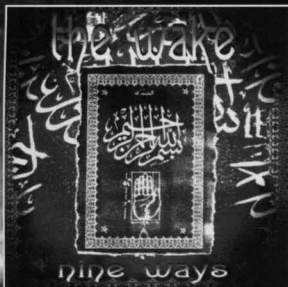
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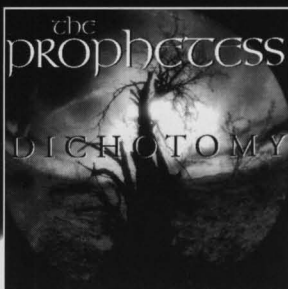
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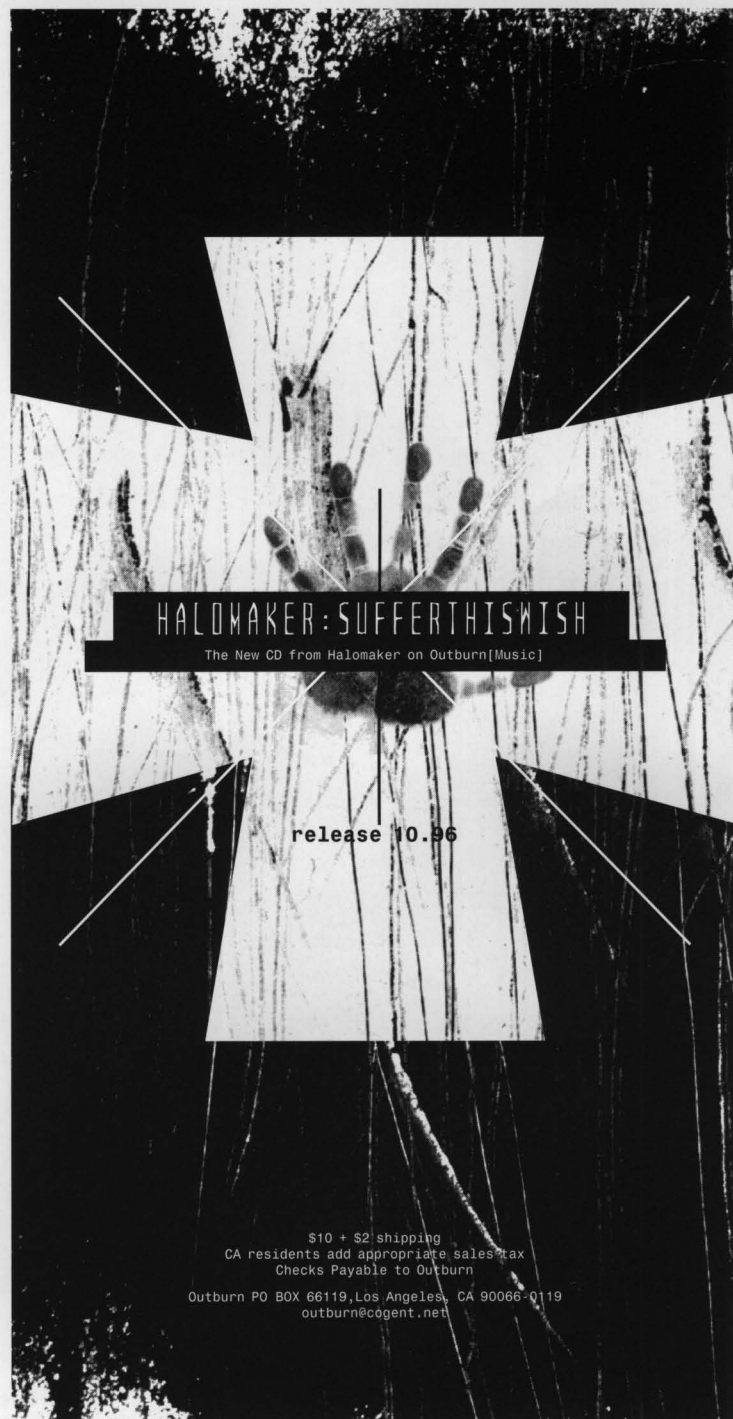
**The Wake**  
**Nine Ways**  
Cleopatra

For all their darkness, The Wake are seductively uplifting with meltingly deep vocals coupled with powerful gothic rock. *Nine Ways* is their second CD release, and it has a decidedly thick sound leaving little room to breathe. Twisted trumpets and spoken murmurs on "Lightening" open the album. "Procession" has a nonstop upbeat rock feel like the March Violets, and the quick vocals of "procession, leaving my body cold," are sung in the raw spirit of their 1991 demo. "Curtain" is the album's most obviously Sisters influenced song with vocals resembling the character of "Giving Ground" and ending with a scream like in "Alice." Most surprising was the reworking of a favorite off their demo, "Reverend Mother." Overlapped Rozz Williams-like spoken words introduce the gothic rock anthem, which takes the whole prostitute versus nun idea to a new extreme. *Nine Ways* closes with a sparsely electronic cover of "16 Days." This album will excite and enthrall those who appreciate creative gothic rock.



**The Prophetess**  
**Dichotomy**  
Cleopatra

The Prophetess have blossomed with their second CD release. Comprised of mostly medium tempo songs utilizing various polished guitar styles, subdued bass, keyboards, and dynamic drums, *Dichotomy* creates dreamy rock with engaging melodies. With Mark's soothing yet passionate voice expressing human conflicts, faith, and love, it is easy to delight in this release. Who wouldn't be moved by the romantic "Love Forbidden," "Dream of Eden," "The Lover's Knot," and "Do You Remember," or the spiritual "In the Clouds," "This Vastness," and "Alone." The Prophetess transcend society's pressure to be masculine and embrace their feminine qualities to reach an ideal androgynous state that speaks to the human condition. Insightfully exploring the dichotomies of life, The Prophetess have created a touching and enjoyable album that can be appreciated far beyond the limits of the gothic genre.



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## Babylonian Tiles

Babylonian Tiles



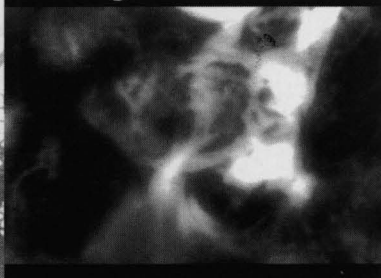
STP0017

**Basking in the Sun at Midnight**  
"Sinister Psychedelia"

**Featuring...**  
New York Room  
My Suicide  
Babylonian Tiles  
Praise of Folly  
Blue Dahlia  
Cruciform

## My Suicide

**my suicide**



STP0003

**when the water bends**

**When the Water Bends**  
"Thunderous, Hardcore Goth"

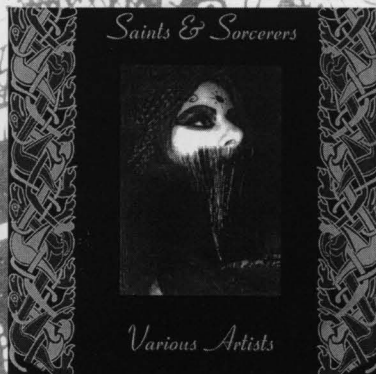


**Saint Thomas Records**

## The Babylonian Tiles Trilogy

"The first two doses of  
this gothic acid trip are  
available now..."

## Various Artists



STP0013

**Saints and Sorcerers**  
"Compilation of the dark  
and beautiful"

## New York Room



STP0029

**New York Room 1991 - 1995**  
"Lush, Ethereal Soundscapes"

Dutch East India - New York  
Rotz Records - Chicago  
Semaphore - Europe

## Babylonian Tiles



STP0048

**Green Midnight Glow**  
"Glows in the dark"

**The Deep Eynde**  
Voodoo Church  
Strap On Halo  
Minion Project  
Dark Arts  
Morphine Angel

## Praise of Folly



STP0008

**Disillusioned**  
"Here's the future, Kids"

**Write for free catalog:**  
**Saint Thomas Records**  
P.O. Box 7427  
Orange, Ca. 92863  
U.S.A.



PO BOX 66119 Los Angeles, CA 90066-0119

outburn@cogent.net http://www.cogent.net/~rkusano

# OUTBURN

!e7!b!p + !en7da3u03 + !en7!7!ds

Greetings Magazines:

Enclosed is a sample of the premiere issue of Outburn. Please consider reviewing Outburn in your next issue or placing an ad for your publication. **If you would like a promo copy of future issues, you must contact Octavia via e-mail or snail mail.**

If there are any stores you would like to see Outburn in, please give me their phone number and address.

The purpose of Outburn is to provide exposure to independent bands who create dark music with substance and passion. I am excited about the future of Outburn, and I hope you will support our efforts to create a quality publication featuring the best new music of the underground. Your comments and constructive suggestions would be greatly appreciated.

Yours truly,

Octavia

Octavia

**Ad Reservation ☐ Distribution ☐ New Music Reviews ☐ Feedback**

Contact **Octavia**

(805) 543-0419

1215 Bond St. Apt #2

San Luis Obispo, CA 93405

klaird@trumpet.aix.calpoly.edu\*

**Reservation for Ad Space Due: Thursday October 24**

**Artwork and Payment Due: Thursday October 31**



# OUTTBLURN

**Space:            0ctober 24**  
**Artwork:        0ctober 31**

## ARTWORK REQUIREMENTS

## PAYMENT

**Exceptable MACINTOSH digital formats:**

3.25" floppy, 44MB Syquest, 100MB Zip

1. Quark XPress file with all placed artwork files & fonts
2. Illustrator file with all placed artwork files & fonts
3. Photoshop file

All placed photos and Photoshop files should have a resolution of 300 dpi. You may compress files with DiskDoublor or Stuffit.

**YOU MUST PROVIDE A BLACK AND WHITE PRINTOUT FOR REFERENCE!**

## CONTACT

**Editorial/Advertising:**  
Octavia (805)543-0419  
klaird@trumpet.aix.calpoly.edu

**Art Department:**  
Rodney Kusano (310)398-7245  
rkusano@coqent.net

**Send artwork and payment to:**  
Outburn  
PO BOX 66119  
Los Angeles, CA 90066-0119

**Exceptable NON-DIGITAL formats:**

- 1.Black and white printout (Linotronic, laser, fiery,etc).  
Line screens and dpi of printout should be as HIGH AS  
POSSIBLE for continuous tone in photos and artwork.

An advertisement submitted in digital format will retain the quality of your submitted artwork, but a black and white printout may suffer slightly in loss of quality depending on the complexity of your ad.

If you have any questions on preparing your artwork, please contact Rodney.

If you require your ad to be designed from your provided materials and/or need additional production to your existing artwork, there is a **\$25 per hour** charge with a minimum of one hour billed.

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